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ardis." The title and the cartouche prove that we have the heart scarab of Queen Amenardis, sacerdotal princess and virtual ruler of Thebes during the greater part of the Twenty-fifth Dynasty. She was the sister of the great Piankhi, the Ethiopian monarch who conquered Egypt, and of Shabaka, who became the first of the Ethiopian kings of Egypt. In order to legitimize the Ethiopian claim to the throne of Egypt, and to control the revenues of the

ushabtis,¹ or servant figures, which are certainly funeral objects and indicate that her tomb must at some time have been plundered, although its location is unknown to scientists. The identification of this heart scarab as belonging to Queen Amenardis fixes its date in the seventh century B. C., perhaps not far from 660. It is worth noticing that, unlike some other products of the Ethiopian period, the scarab is executed according to the best traditions of Egyptian art.

C. L. R.



HEART SCARAB INSCRIPTION

god Amon of Thebes, Piankhi caused his sister Amenardis to be adopted by the high priestess of Amon, Shepnupet, daughter of Osorkon III of the old Bubastite line of kings of the Twenty-third Dynasty, and she thus succeeded to Shepnupet's office and power.

Some three chapels built by Amenardis as additions to the older temples at Thebes have survived to modern times, as well as several statues of her and smaller objects, such as libation bowls, inscribed with her name. The best known of the statues, one of alabaster in the Cairo Museum, was found in a chapel built by her at Karnak, and the other objects bearing her name may well have come from temples, with the exception of her scarabs¹ and two

¹In addition to her heart scarab there is extant a smaller scarab of the type used for sealing, which is inscribed with her name. Hall, Catalogue of Egyptian Scarabs, etc., in the British Museum, p. 248, no. 2481.

THREE SETS OF EGYPTIAN GOLD PENDANTS

THREE sets of Egyptian gold pendants², interesting and somewhat unusual products of the ancient jeweler's craft, were presented to the Museum in 1914 by Mr. Edward S. Harkness.

The pendants were bought in New York and their previous history can be traced back only a few years to their appearance in Cairo in the hands of an Egyptian fellah. It is uncertain whether the man's statement that they were all found in the neighborhood of Assuan is to be credited or not. The pendants of two of the sets, those representing flies and rams' heads, are similar to one another in style and technique, and almost certainly belonged to the same lot of jewelry. But those in the form of the head of the goddess Sekhmet differ in a number of respects from the others and may or may not be contemporary with them and have come from the same site.

It is probable that the several sets of pendants, which may no longer comprise their full complement of pieces, once formed

¹One in the Petrie Collection, one in the Louvre. Petrie, History, vol. III, p. 288. The volume in which the ushabtis are mentioned is dated 1905, thus the plundering must have taken place more than ten years ago. Nothing is known of the history of the heart scarab previous to its acquisition by Mrs. Thompson in Egypt, probably about 1900.

²Seventeen pendants in the form of rams' heads, accession no. 14.7.2; fifteen in the form of flies, 14.7.3; and six representing the head of the goddess Sekhmet with collar, 14.7.4.

parts of necklaces, perhaps being strung with tiny beads separating the individual members of each set, as the gold cowrie shells found at Lisht by the Museum's Expedition were arranged.¹ There is no reason to assume, as in the case of frailer jewelry, that they were made only for burial, for the pendants are substantial enough to have been worn in life.

All three kinds were produced² by pressing thin sheet gold upon a die and the rams' heads and the flies are closed at the back by another sheet of gold soldered along the edges, the soldering being done with considerable skill, although left in the first stage of work, without having the traces of the joining removed by polishing.³ The fly-pendants are hollow, as the sound produced by letting one fall on the table and the light weight of an uninjured piece—five grains Troy—indicate. The rams' heads, on the other hand, are heavier, weighing fourteen grains each, and are filled with a dark mass, probably plaster which has become stained. They are in almost perfect condition, only eight of the seventeen having sprung apart slightly here and there along the soldered edges. The flies, being hollow, were more liable to be crushed and eleven of the fifteen have actually become indented and have lost some of their gold.

Only one die was used for each of these two kinds of pendants, as a minute comparison of the various pieces has made evident, while the reader can test for himself in the illustration the degree of similarity between two pendants of a kind. The appearance of the impressions suggests that the dies were of stone and were cut probably in cameo rather than in intaglio. A few Egyptian jewelers' dies are extant,

¹ Gallery H 2. Table-case of jewelry from the tomb of Senebtisi.

² On the technique of Egyptian jewelry the one general treatise is Vernier's *La Bijouterie et la joaillerie égyptiennes*. The following work contains careful descriptions of individual pieces: Schäfer-Möller. *Ägyptische Goldschmiedarbeiten*. Chapter VIII of Petrie's *The Arts and Crafts of Ancient Egypt* is reliable but somewhat meager.

³ I am indebted to Mr. Robert S. Chapin for his kindness in examining the pendants with reference to their technique.

among them one stone having upon it in relief and close together (to utilize all the space) the forms of half a dozen small amulets.¹

The provision for stringing these two kinds of pendants is ingenious and neat. The sheet of gold which covered the back was cut with a short, narrow, additional strip at the top which was afterward rolled over and soldered to the upper end of the front of the pendant, forming a perfect eyelet. On the third kind of pendant, the Sekhmet head the eyelet is situated lower down and consists of a separate strip of metal bent into shape and soldered at both ends to the reverse of the pendant.

The Sekhmet heads, although at first appearance simpler in technique because not inclosed at the back, really required the use of two dies—cut like the others in cameo—to make each piece. The collar and head-dress were formed over one die, the lion's head was produced over another, and the two pieces were soldered together. A single die was used for all six collars and only one die is represented in the lions' heads, although the workman was embarrassed to dispose of the extra gold around the edges, due to the height of the relief, and folded it over in various ways. Each of these pendants weighs nine grains Troy.

The gold is probably of twenty-four carat quality, there being no evidence that the Egyptians alloyed gold artificially, although they often made use of the natural mixture of gold and silver, electrum, which they supposed to be a third precious metal. That they should have used gold sparingly, as in these pendants, is not to be wondered at when one considers the great difficulty of obtaining it from the quartz veins of the mountains between the Nile Valley and the Red Sea—a difficulty to which inscriptions telling the immense loss of life from thirst and hostile attacks in the various expeditions, attest.

As nothing is known of the context in which the pendants were discovered, it is impossible to date them with precision. On grounds of style and technique it seems

¹ Schäfer-Möller, *op. cit.*, p. 71, fig. 77. Berlin, no. 18,846.

certain that all are later than the middle of the Eighteenth Dynasty (1450 B. C.) and probable that the Sekhmet heads are later than the fall of the Empire (about 1150 B. C.). If really contemporary with one another, as the report of the Egyptian who sold them in Cairo would suggest, they may well belong in the troublous period between

the middle of the Twentieth Dynasty and the end of the Twenty-fifth (1150-663 B. C.), for the flies and rams' heads are unlikely to be later than this time or the Sekhmet heads earlier. Some support is given to the provisional placing of the rams' heads and flies in this period by a comparison with three gold fishes (see p. 120) on loan in our collection.¹ These figures of fishes are without question of the time of the Twentieth to Twenty-fifth Dynasties and their tails and fins are closely striated like the beards of the rams' heads

and the bodies and wings of the flies; furthermore, they also have the eyelet for stringing cut in one piece with the main part. One instance of a gold Sekhmet head definitely dated to the Twenty-second Dynasty may also be mentioned, namely, a piece in the Louvre, of design similar to that of our pendants, which bears the name of a king Osorkon and queen Tedefbastet.²

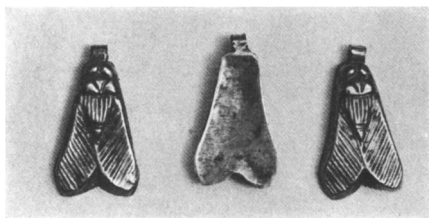
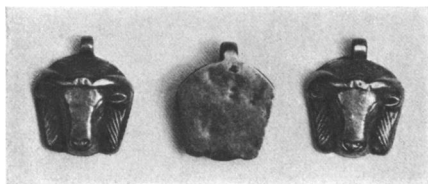
The Egyptian chose his motives for the designs of jewelry not only among flowers

and geometrical forms such as would seem to the modern sense appropriate for this use, but also among living creatures and the symbols of his gods. It seems unnecessary to assume that the ram's head, which was the head of the god Khnum as well as of some other divinities, here had any amuletic value. The Sekhmet heads, which

are well authenticated as amulets, may possibly have been included in a necklace because of their magical value, but this interpretation is not inevitable; they may have been regarded only as decoration. The Metropolitan Museum possesses a necklace¹ found by its Expedition at Lisht which is made up of nineteen flies of faience strung with dragon flies and stars of the same material. Surely such a necklace was merely an article of personal adornment without deeper significance, and it is to analogous pieces that we suppose the gold pendants

under consideration to have belonged. The tendency to interpret perhaps too many Egyptian pendants and beads as amulets is probably due to a failure to consider the different standard of taste which prevailed in those days, when a string of imitation flies worn on the person was entirely in good form!

But aside from its occurrence in ordinary necklaces, the motive of the fly had another and extraordinary use, namely, in military decorations. The evidence for this lies in the autobiographical inscriptions of two



RAMS' HEADS, FLIES, AND SEKHMET HEADS
GOLD, SIZE OF ORIGINAL

¹ Lent by Mrs. J. Pierpont Morgan; to be seen in Gallery E 5, table-case.

² Vernier, *op. cit.*, Pl. XIX, no. 1.

¹ Accession no. o8.200.39.

warriors of the early Eighteenth Dynasty. One of them, Ahmose-pen-nechbyt relates: "King Okheperkere (Thutmose I) gave to me of gold: two bracelets, four necklaces, six flies, three lions, two axes"; and Amenemheb, who lived under Thutmose III and Amenhotep II, has left, two records, one reading: "He gave to me gold because of bravery, before the whole people—; list thereof: of the finest gold: a lion, 2 necklaces, 2 flies, 4 arm rings", and the other: "Then my lord gave to me the gold of honor; list thereof: 2 golden necklaces, 4 arm rings, 2 flies, a lion, etc."¹ It was long ago pointed out that some large and heavy gold flies which are now preserved in the Cairo Museum² and which date from the Seventeenth Dynasty are military decorations of the kind mentioned in the inscriptions. Since then still other large flies have been excavated³ which doubtless belong in the same class. A series of thirty-three gold flies in the Berlin Museum which are similar in size and style to ours has

been pronounced a military decoration¹, but, tempting as this idea is, in view of the small number of flies mentioned in the inscriptions quoted and in view of the existence of the class of large gold flies to which the inscriptions could so well refer, we venture to think that necklaces of smaller flies, even when of gold, were without such special significance. Our fly-pendants seem more closely related to the faience flies and dragon flies from Lisht than to the sumptuous, large gold figures of flies in the Cairo Museum.

The symbolism in the lion as a reward for military prowess requires no elucidation, and perhaps the fly, when one considers its persistence and powers of annoyance, especially in Egypt, may be suggestive of the soldier's success in harassing the enemy. At least, that the ancient world had some such thought is evident from a passage in the Iliad, Book XVII, 570.² In the contest over the body of Patroclus, Menelaus appealed to Athena for help: "Thus spake he, and the bright-eyed goddess Athene was glad for that to her first of all gods he prayed. And she put force into his shoulders and his knees, and in his heart the boldness of the fly that albeit driven away once and again from the skin of men still is eager to bite and sweet to it is the blood of mankind—even with such boldness the goddess filled his inmost heart."

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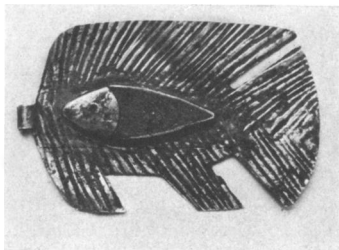
¹ Amtliche Berichte aus den Königl. Kunstsammlungen, Nov., 1912, columns 22-23, "Eine ägyptische Ordenskette". No date is assigned to this necklace.

² I owe this reference to Dr. Möller's article cited in the preceding note. The translation is from the English edition of the Iliad edited by Andrew Lang, Walter Leaf, and Ernest Myers.

¹ The text of these inscriptions is published by K. Sethe. *Urkunden des ägyptischen Altertums* IV, pp. 38-39, 892-93 and the translations given above are Professor Breasted's; see *Records of Ancient Egypt*, II §§ 23, 585, and 587. The whole subject of military and civil decorations in Egypt has been dealt with in the *Zeitschrift für die äg. Sprache*, vol. 48 (1910), pp. 143 ff.

² Published: Von Bissing. *Ein thebanischer Grabfund aus dem Anfang des neuen Reiches*, Pl. VI, 2 and 3 a and b.

³ Two flies described as having bodies of electrum and wings of ivory and as being 11 cm. long: Maciver and Woolley, *Buhen*, Pl. 51, p. 225. Two pieces, size not given, but from illustration seen to be greater in length than the diameter of a bracelet: Boston Museum of Fine Arts Bulletin, April, 1914, Fig. 14.



FISH, GOLD
XX-XXV DYNASTY